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THE SOURCES OF LANDOR'S *Gebir*

Walter Savage Landor told John Forster, his biographer, that the source of his youthful epic, *Gebir*, was a work published in 1785 called *The Progress of Romance, through times, countries, and manners, with remarks on the good and bad effects of them respectively, in a course of Evening Conversations*. Miss Reeve states in her Preface to this work that her story came in turn from the French translation made by M. Pierre Vattier of an Arabian manuscript by Murtada ibn al Khafif, found in the Mazarin Library. In his bibliography of *Gebir* in the collected works of Landor Mr. Charles George Crump expresses doubt that Miss Reeve saw this French translation, thinking it possible that she knew the translation of the manuscript made in 1672 by John Davies, a voluminous translator. Mr. Crump had not seen the English translation. However, a comparison, which I have just completed, between Davies' translation and Miss Reeve's tale indicates the improbability that Miss Reeve knew Davies' translation, and the probability that she translated M. Vattier's French freely, adapting the story to her own ends. Not only does Miss Reeve omit various episodes included by Davies, such as "the figure of an Ichneumon . . . made of Gold," and additional details concerning the death of *Gebir*, but she never once uses the phraseology of Davies, or details which could be precisely attributed to him. It is reasonably certain, then, that the order of development of the story of *Gebir* was not through Davies, but as follows: The Arabian manuscript, M. Vattier's translation, the last story in Miss Reeve's *Progress of Romance*, and then Landor's epic. The legend, as a part of English poetry, ends with the imitations of Landor's *Gebir*, William Sotheby's *Saul* (1802), and Sergeant Rough's *Conspiracy of Gowrie*, written at about the same time.

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BRIEF MENTION

The Influence of Christianity on the Vocabulary of Old English Poetry. By Albert Keiser (University of Illinois Studies in Language and Literature. Vol. v, Nos. 1, 2, 1919). Two decades ago the import of this subject was expounded by Dr. H. S. MacGillivray (*Studien zur englischen Philologie*, VIII), who in his turn was guided by Karl Weinhold, R. von Raumer, and Bernhard Kahle. These scholars had studied Gothic, Old High German, and Old Norse respectively with reference to the same 'Influence,' and Dr. MacGillivray derived from them not only the conception of the